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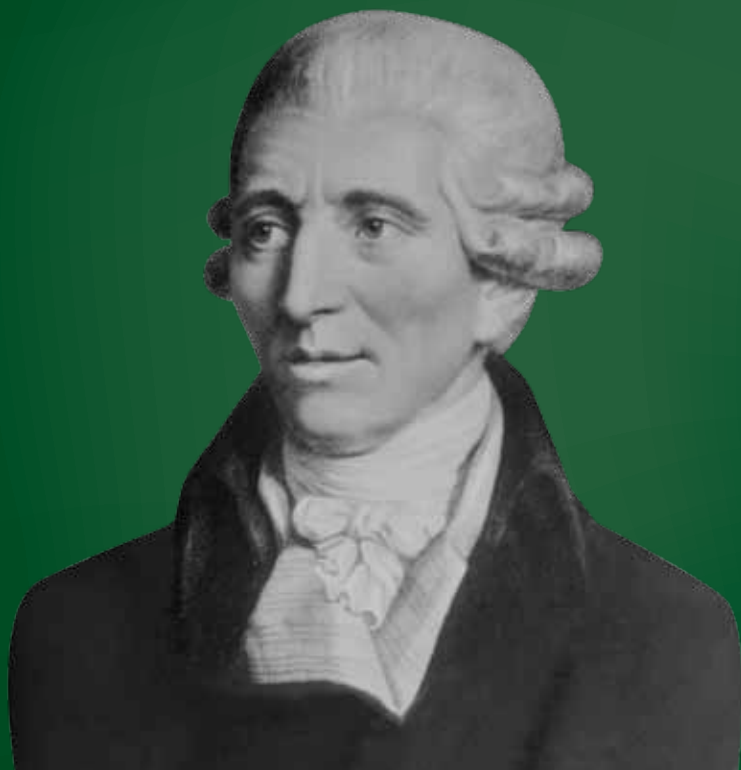
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# Great Masters: Haydn—His Life and Music

Course Guidebook

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## **Great Masters: Haydn—His Life and Music**

### **Scope:**

No composer did as much as Haydn to create and develop the Classical symphony and quartet and, to a lesser extent, other Classical genres, such as the trio and piano sonata. “Papa” Haydn earned his nickname because of his good nature, the care he took of the musicians who worked in the orchestras he directed, and his sense of humor, which often found its way into his music.

Haydn was born on March 31, 1732, in an ethnically diverse part of Austria, near the Hungarian border. His music expressed this ethnically diverse environment. When he was less than six years old, Haydn’s soprano voice attracted his first music teacher, Johann Franck, a school principal and choir director in the town of Hainburg. Young Haydn was sent off to Franck’s school at that tender age. He was subjected to a rigorous and harsh life (thrashings were common), but he was also exposed to an extraordinary amount of music. He was taught the rudiments of music theory, singing, and keyboard and string playing, for which he remained grateful to Franck for the rest of his life.

At the age of eight, Haydn’s musical ability attracted the attention of Georg Reutter, choir master at the Cathedral of St. Stephen’s in Vienna, the most important church in the most important city in German-speaking Europe. For the next nine years, as a choirboy at the cathedral, he was exposed to the best music in Europe at that time. He learned to compose slowly and painstakingly through practical experience and hard work. He was a spirited youth, and thrashings abounded in these years! In addition, the young Haydn routinely went hungry, because the unscrupulous Reutter pocketed the money allotted him for his choirboys’ meals. Haydn quickly learned that by singing at functions in the houses of wealthy aristocrats, he would be rewarded with food.

After his voice broke, Haydn was ignominiously turned out of St. Stephen’s to fend for himself in the great city of Vienna. He eked out an existence by teaching, accompanying, singing, playing the organ and violin, and composing dance music—in short, doing anything his creative mind could come up with. In these formative years, he absorbed the musical traditions of his day. These included the baroque style, exemplified by the music of

Johann Sebastian Bach, and the rococo style, an emerging musical style that celebrated expressive lightness and melodic fluency over the monumentality of baroque style. The rococo style's most significant exponent was the composer C. P. E. Bach, whose influence on Haydn was profound. Through the music of such Viennese composers as Reutter, Monn, and Wagenseil, Haydn also absorbed the musical style of the Italian composer Sammartini and the Mannheim style developed by Jan (Johann) Stamitz.

In 1758, Haydn hit professional and financial pay dirt. He was hired by Count Morzin to be court music director and composer. With an orchestra at his disposal, it was for Count Morzin that Haydn wrote his first symphonies, among many other works.

When financial problems forced Count Morzin to disband his orchestra in 1761, Haydn did not remain unemployed for long. He was offered the job of vice-conductor of music for Prince Paul Anton Esterházy, one of the wealthiest aristocrats in Europe. The prince clearly saw that Haydn was a composer of extraordinary potential. For the next twenty-nine years, Haydn would remain in the employ of the Esterházy family, who would help to make him one of the greatest and most influential composers in history.

While Haydn's musical development was an unqualified success, his marriage to Maria Anna Keller was not. Maria Anna was, we are told, an ugly, quarrelsome, and bitter woman who could not have children. Haydn would regret his marriage for the rest of his life, and his ultimate estrangement from his wife led to affairs (albeit discreet affairs) with other women.

Haydn worked hard for the Esterházy family, but the opportunities his position afforded him were enormous. At the magnificent palace of Esterháza, in the Hungarian countryside, Haydn had the time he needed to develop his craft. The court orchestra played virtually everything he wrote, and his employer, Prince Nicholas Esterházy ("The Magnificent"), who had succeeded his brother Paul Anton, encouraged Haydn to experiment in every genre.

Haydn was happy with the routine at Esterháza, and his sense of humor and wit are evident in his music, including the famous *Farewell* Symphony. This work was written to persuade the prince that Haydn and his musicians needed a well-earned annual vacation. At its premiere in 1772, Haydn instructed the players to blow out their candles and leave the stage one by

one as they finished their parts. In the end, only Haydn and his concertmaster were left on the stage. Finally, they too blew out their candles and quietly left the totally darkened stage. The prince was delighted by the symphony. He got the message and gave orders the next day for the musicians and their entourage to leave Esterháza.

Haydn's wit did not please everybody, however. Some critics disliked the mixture of the serious and the comic in Haydn's music. As time went on, Haydn acquired an international celebrity that far outweighed any criticisms of his music. Among his admirers was the much younger Mozart, for whom Haydn had an equally high regard. The two composers became great friends. Haydn's six String Quartets, Op. 33, inspired Mozart to write six quartets of his own, which he dedicated to Haydn.

Haydn's string quartets and symphonies are models of the Classical style, which is characterized by the perfect balance of melody, harmony, form, and expression.

In 1790, Haydn's employer, Prince Nicholas, died and Haydn, who was ready for a change in his lifestyle, found himself free to leave Esterháza. He was "snapped up" by the impresario Johann Peter Salomon, who took him to London, where Haydn immediately became the toast of the town. He spent eighteen months in London. His success there was fantastic and his self-confidence shot through the roof. For this visit and his subsequent visit in 1794, he wrote his greatest symphonies, the so-called *London* symphonies.

When he returned to his adopted home of Vienna in June 1792, Haydn was met with a disappointing lack of enthusiasm. His attempt to teach the young and rebellious Ludwig van Beethoven was a failure. Disillusioned, he returned to London, where he was again enthusiastically received. Despite his triumphs in London, however, he did not settle down there. He was growing old and felt himself no longer capable of fulfilling the huge social and professional demands his English life made on him.

He once again returned to Vienna in 1795—now a more "Haydn-friendly" place than before. A new Esterházy prince, Nicholas II, came into Haydn's life. Nicholas II liked old-style church music. Haydn's duties for the prince were minimal, consisting essentially of composing, on occasion, new masses—masses in which the influence of Mozart is apparent. The great masterworks of these years are the oratorios *The Creation* and *The Seasons*.

*The Creation*, the capstone of Haydn's career, was inspired by George Frederick Handel's English-language oratorios, such as *Messiah*.

After completing *The Seasons* in April 1801, Haydn's health began to deteriorate. He wrote a will that with typical generosity, included everybody from his closest relatives to a shoemaker.

The last great moment of Haydn's public life occurred on March 27, 1808, when *The Creation* was performed at the university in Vienna in honor of his seventy-sixth birthday. The illustrious audience included the composers Beethoven, Salieri, and Hummel, as well as the highest aristocracy. Haydn's audience knew he was approaching his death, and the performance became an almost mystical event. In one touching moment, Princess Esterházy saw Haydn shiver and covered his shoulders with her shawl. Soon other ladies followed suit until he was completely covered!

The reception Haydn received that night was beyond description. Neither Bach, Mozart, Beethoven, Schubert, nor Brahms ever experienced such a valedictory moment. Haydn never appeared in public again. He died "blissfully and gently" on May 31, 1809, and was buried in Vienna. His remains were later transferred to Eisenstadt.



# Lecture One

## Introduction and Early Life

**Scope:** Haydn's name is synonymous with the Classical style, or high Viennese Classical style. No other single composer did as much to create and standardized the Classical symphony and quartet. To a lesser extent, Haydn also influenced the development of other Classical genres, such as trios and piano sonatas. Haydn earned the nickname "Papa" because of his sense of humor, good nature, and kindness to the musicians of the orchestras he directed. His early years at school were hard—he was often thrashed (the standard punishment of his day) and even starved. Yet he was not embittered by it and seems to have been a basically happy child. As a choirboy at St. Stephen's Cathedral school in Vienna, he was exposed to some of the best music of his day. He learned to compose slowly and painstakingly, through practical experience and hard work. In 1749, after his soprano voice broke, he was expelled from St. Stephen's to begin a new life in Vienna at the age of seventeen.

### Outline

- I. The name of Franz Joseph Haydn is synonymous with the "Classical style."
  - A. More than any other single composer, Haydn was responsible for creating and standardizing what we now understand to be the Classical-era symphony. **Musical example:** Symphony No. 42 in D Major, Movement 1 (1771).
  - B. Likewise, Haydn's string quartets are models of the Classical-era string quartet. **Musical example:** String Quartet, Op. 33, No. 2 (*The Joke*), (1781), Movement 4.
  - C. To a lesser extent, we could also say that Haydn's trios, piano sonatas, oratorios, and a host of other genres exemplified the Classical or high Viennese Classical style.
- II. Haydn was known as "Papa" Haydn, a designation bestowed on him by the appreciative musicians who worked for him.

- A. Haydn took care of them and looked out for their best interests at a time when musicians were poorly treated. He was known for his kindness, generosity and extraordinary sense of humor.
- B. We can hear his humor in his music, as we also can hear stunning originality and compositional craft.

### III. Haydn grew up in an ethnically diverse environment.

- A. He was born on March 31, 1732, in the Austrian town of Rohrau near the Hungarian border.
  - 1. Cultural elements from western, central, and eastern Europe existed side by side in this part of Austria.
  - 2. Haydn's musical ability revealed itself quickly.
  - 3. He was not even six when he went to school at Hainberg, where his father's cousin, Johann Franck, was principal and choir director.
  - 4. During his two years in Hainberg, Haydn gained a good musical education.
  - 5. The hardship of separation from his parents at such a young age and the discipline and thrashings he experienced do not seem to have made Haydn bitter. By all accounts, he was a happy child.
- B. After two years, Haydn joined the choirboys at the Cathedral of St. Stephen in Vienna, the most important church in the most important city in Europe at that time.
  - 1. His teacher, Georg Reutter, routinely pocketed the money he was supposed to use to buy food for his choirboys, who were constantly hungry.
  - 2. Haydn discovered that by singing at concerts in the private homes of the nobility, he would be offered food.
  - 3. During the nine years Haydn sang in the choir at St. Stephen's, he was exposed to a huge variety of magnificently performed music.
  - 4. He learned music through the practical experience of listening to performances.
  - 5. Haydn's compositional skills developed slowly.
  - 6. When Haydn reached puberty, his voice began to change.
  - 7. Reutter unscrupulously suggested preserving Haydn's soprano voice by surgical means!

8. Fortunately, Haydn's parents were able to put a stop to that idea.
9. Reutter, having no further use for Haydn, looked for an excuse to get rid of him.
10. Haydn gave him one in the form of a characteristic prank, when he cut off another boy's hair while "testing" a new pair of scissors.
11. Haydn was expelled in November 1749, with few clothes, no money, and nowhere to go.

## Lecture Two

### The Lean Years—1750–61, and the Pre-Classical Style

**Scope:** Haydn eked out a living for eight years before his compositional career took off. In these formative years, he absorbed the musical traditions of his day, which included the style of the high baroque, as exemplified by the music of Johann Sebastian Bach. Haydn also came into contact with the new rococo music of the Enlightenment. This style was simpler, lighter, and more lyrical than that of the baroque. Its most influential composer was C. P. E. Bach. The famous style of the Mannheim orchestra, developed by Jan (Johann) Stamitz, and the music of the Italian composer Sammartini also influenced Haydn, through intermediaries, such as Viennese composers Reutter, Monn, and Wagenseil. Haydn's first big break came with his appointment as music director and court composer to Count Morzin in 1758. In 1761, however, the great opportunity of his life came when he was hired by Prince Paul Anton Esterházy, one of the wealthiest aristocrats in Europe.

### Outline

- I. Vienna in the mid-18<sup>th</sup> century was the capital of the Habsburg Empire and a city that loved music.
  - A. Vienna's wealthy nobility kept private orchestras and vied with one other for the "honor" of cultivating and commissioning new music.
    - 1. Live music was performed everywhere.
    - 2. From around 1750, public concerts came into being.
  - B. Seventeen-year-old Franz Joseph Haydn entered this environment in 1749. He managed to eke out a living for eight years before his musical career took off.
- II. The stylistic traditions from which Haydn's music grew were partly exemplified by Johann Sebastian Bach.
  - A. Bach's music is the transcendent example of the high baroque.  
**Musical example:** Bach's B Minor Mass (1748), Sanctus, (*Osanna*).

- B.** The chief characteristics of the high baroque style are as follows:
1. The melodies are elaborate.
  2. Harmonies change in a regular, orderly, predictable manner.
  3. The harmonies control the melodic exuberance.
  4. The expressive content is unrestrained and joyous.
  5. Overall, the music is expressive of monumentality and magnificence. **Musical example:** Bach's B Minor Mass, Sanctus (*Osanna*).
  6. Baroque style can be summed up as emotional exuberance tempered with intellectual control.

**III.** The baroque era of Bach was followed by the Enlightenment.

- A.** The early 18<sup>th</sup> century in Europe saw the rise of the middle class.
1. The new middle class wanted a different kind of music that was less complex, more lyrical, light and entertaining. **Musical example:** Giovanni Battista Sammartini (1701–75), Symphony No. 32 in F Major (1744), Movement 1.
  2. Early symphonies such as Sammartini's grew from the overtures written for Italian operas during the baroque era.
  3. Known as *Italian* overtures, they typically had three distinct sections: slow – fast – slow. These overtures, which Italians called *sinfonie*, had no musical connection with the opera they preceded and could be played as independent concert works.
  4. German and Austrian composers appropriated the rococo style and the symphonic genre of the Italians.
  5. The most influential composer of this generation of pre-Classical German composers was Carl Philip Emanuel (C. P. E.) Bach.
- B.** During the 1740s and 1750s, the court at Mannheim in southwestern Germany had one of the best orchestras in Europe.
1. It was known for its unusual range of dynamics.
  2. The so-called Mannheim crescendo (extended orchestral passages that gradually grow louder) was its hallmark.
  3. The orchestra's musical sound was cultivated by Jan (Johann) Stamitz (1717–57). **Musical example:** *Symphonia* in E Flat, *La Melodica Germanica*, No. 3, Movement 1.
  4. These crescendi became a favorite device of Haydn in his early orchestral music.

C. The influence of Sammartini and Stamitz on Haydn came through Viennese composers, including Georg Reutter (Haydn's former teacher and tormentor at St. Stephen's), Georg Matthias Monn (1717–50), and most important, Georg Christoph Wagenseil (1715–77).

1. Wagenseil was considered the most important Viennese composer from 1740–60.
2. His music is a combination of pre-Classical (rococo) techniques, drawing from Italian, Bohemian, and German models. **Musical example:** Wagenseil's Symphony in B Flat Major, WV 438 (ca. 1754), Movement 1.
3. This symphony is typical of Wagenseil's mature work: brilliant, concise, and full of rhythmic and dynamic contrasts. **Musical example:** Wagenseil's Symphony in B Flat Major, WV 438, Movement 3.
4. Neither Haydn nor Mozart developed in a vacuum. In their apprenticeships, they copied, imitated, paraphrased, and stole from other composers, internalizing existing music so that they could go on to create new and original music of their own.

IV. Throughout these early years, Haydn continued to teach himself composition.

- A. Haydn eked out a living giving music lessons, accompanying singers, writing pieces for dance halls, and so on. **Musical example:** Nocturne No. 4 in C Major, Hob. II:31 (ca. 1788), Movement 3.
- B. C. P. E. Bach's six keyboard sonatas opened up a new musical world to Haydn. No composer, except Mozart, influenced Haydn more than C. P. E. Bach. **Musical example:** C. P. E. Bach's Sonata for Clavier in G Major (1748), Movement 1.
- C. In 1754, Haydn met the opera composer Niccolò Porpora, from whom he subsequently received composition lessons. **Musical example:** Haydn's Sonata in B Flat Major, Hob. XVI:2, Movement 1. (This work, written around 1755, shows a charm that is clearly its own.)
- D. Countess Maria Wilhemine Thun, who studied singing and keyboard with Haydn, began to introduce him to her aristocratic friends.

- E. In 1758, he was recommended to Count Ferdinand Maximilian Franz von Morzin, who hired the twenty-six-year-old composer as his new music director and court composer.
1. Haydn had a court orchestra of sixteen musicians at his disposal.
  2. Haydn wrote his first symphonies, among many other works, for Count Morzin. **Musical example:** Haydn's Symphony No. 1 in D Major (1759), Movement 1, Opening.
  3. The second movement of this work uses an old-style harpsichord continuo to fill in the harmonies. **Musical example:** Symphony No. 1 in D Major, Movement 2, Opening.
  4. The third movement is a chirping *presto*. **Musical example:** Symphony No. 1 in D Major, Movement 3, Opening.
  5. The symphony has but three movements, typical of the late baroque *sinfonie*.
  6. Although this symphony is well crafted, it does not reveal the greatness of Haydn's future output.
- F. In 1761, financial reverses forced the Count to disband his orchestra.
1. Haydn was next offered a position as vice-conductor of music at the court of Prince Paul Anton Esterházy, a member of the richest family in Hungary.
  2. By the time he was hired by Prince Esterházy, it was clear that Haydn, despite being a late bloomer, was a composer of extraordinary potential.

## Lecture Three

### Haydn's Marriage and Esterháza—1761–79

**Scope:** While Haydn's musical development was an unqualified success, his marriage to Maria Anna Keller was not. For the rest of his long life, he would regret his marriage to this reportedly ill-humored and unappreciative woman, who used his manuscript scores as pastry linings and hair curlers! In the meantime, after Count Morzin was forced to disband his orchestra, Haydn was fortunate to be hired by the immensely wealthy Esterházy family. Both Prince Paul Anton and his successor, Prince Nicholas Esterházy, were genuine music lovers. Haydn became the court music director with his own orchestra to conduct and write music for. His career was assured. At the magnificent Esterháza palace, Haydn was "cut off from the rest of world." With the encouragement and appreciation of his employer, he was "forced to become original."

### Outline

- I. While Haydn was in the service of Count Morzin, he married Maria Anna Keller. The marriage was a disaster.
  - A. We are told that Maria Anna was unattractive, quarrelsome, a poor housekeeper, a spendthrift, and unable to have children.
  - B. She did not appreciate Haydn's talents, apparently using her husband's manuscript scores as pastry linings and hair curlers!
  - C. Haydn regretted his marriage to Maria Anna for the rest of his long life.
- II. Prince Paul Anton Esterházy (1710–62) was almost unimaginably wealthy.
  - A. He was a genuine lover of music and an accomplished performer.
    - 1. He played the violin, flute, and lute.
    - 2. At his magnificent palace at Eisenstadt during the 1750s, he hired a number of excellent musicians.
  - B. Haydn signed an employment contract on May 1, 1761.
    - 1. As the prince's music director, Haydn conducted and had complete control over the orchestra and musical performances.



2. He was treated as a high-ranking servant and wore a uniform.
  3. He was required to compose whatever the prince commanded and to seek the prince's permission before composing for anyone else. This clause in the contract was to cause professional problems and was eventually removed.
  4. The contract also required Haydn to be responsible for all the musical instruments and the music scores.
  5. As chief of musical personnel, Haydn's natural tact and good will were best displayed. He was given the title of "Papa" out of respect for his skills in taking care of his musicians.
- C. The years with the Esterházy family gave Haydn an enviable opportunity.
1. Virtually everything he wrote was performed.
  2. He wrote a tremendous amount of music during his first decade with the Esterházy, including over thirty symphonies, his first significant string quartets, concerti, operas, cantatas, and so forth.
  3. Compositionally, these works combine old and new styles, along with Haydn's own signature exuberance. **Musical example:** Concerto No. 1 in C Major for Cello (1765), Movement 3.
  4. Note the concise and memorable opening melodic idea (typical of the mature Haydn), the virtuosity of the cello part, and the unbridled energy and directness of his expressive spirit.
- D. The Cello Concerto No. 1 in C Major has a fascinating history.
1. It disappeared sometime during the late 1760s.
  2. In 1961, the manuscript turned up in a collection at the National Museum in Prague.
  3. It has been a staple of the repertoire since its first performance in nearly two hundred years in 1962.

### III. In 1762, Haydn's benefactor, Prince Paul Anton, died at age fifty-one.

- A. Prince Paul Anton's successor was his younger brother, Nicholas ("The Magnificent").
1. Prince Nicholas had a new palace built near a Hungarian lake.
  2. Haydn would live and work at the Esterháza palace for the next twenty-five years.

3. Esterháza was one of the architectural wonders of the 18<sup>th</sup> century.
  4. The pomp and splendor of Esterháza is captured in Haydn's Symphony No. 22 in E Flat Major, (*The Philosopher*). The symphony's nickname comes from its slow, serious first movement. **Musical example:** Symphony No. 22 in E Flat Major (1764), Movement 1.
  5. This symphony is modeled on the ancient *sonata da chiesa*, or church-sonata style.
  6. Haydn's contemporaries would have recognized this as a fairly conservative, old-style work in its construction but imbued with Haydn's expressive flavor—something old, something new.
- B.** Prince Nicholas played a baryton, a stringed instrument that was halfway between a cello and an Indian sitar. Haydn wrote 160 baryton pieces for Prince Nicholas. **Musical example:** Trio in D Major for Baryton, Violin and Cello, Hob.XI: 45 (1766–67), Movement 1, Theme and First Variation.
- C.** In 1773, at one of Prince Nicholas's lavish celebrations, the Empress Maria Theresa dropped by for cake and coffee.
1. Haydn's comic opera *L'infedelta delusa* was performed.
  2. The Empress was so impressed, she was heard to say that if she wanted a good opera she went to Esterháza.
- D.** Prince Nicholas—and, therefore, his employees—spent more and more time at Esterháza.
1. Traditionally, the prince would leave Esterháza for Vienna around November 1 and return the following May.
  2. The prince's departure signaled the annual “vacation” for the musicians, who were then free to go home to their families.
  3. Because their living conditions at the palace were cramped, they could not bring their wives and children.
  4. This situation caused hardships for everybody (except Haydn, of course, who would have been more than happy to leave his wife in Vienna).
  5. In 1772, the prince extended his stay at Esterháza way past the season's end.
  6. The lonely musicians appealed to Haydn for help.

7. Haydn composed what is now known as the *Farewell* Symphony in which the players, one by one, ceased to play, put out their candles, and left the stage. The prince immediately understood the message. **Musical example:** Symphony No. 45 in F Sharp Minor (*Farewell*), (1772), Movement 4, Conclusion.

IV. In 1775, Haydn conducted the premiere of his oratorio *Il ritorno di Tobia* (*The Return of Tobias*) in Vienna. The work and the performance were enthusiastically received.

- A. However, reaction to Haydn's music was not always so positive.
- B. Some critics could not reconcile Haydn's extraordinary musical wit, humor, *and* seriousness with the standards of restraint and lyric beauty that were typical of the time.
- C. The usually reliable Dr. Charles Burney opined that Haydn's music contained more that was "comic" than "serious" and that Haydn did not know the rules.
- D. Haydn knew the rules better than anybody; he just chose to do things his own way and, in doing so, created what today we consider the essential Classical style.
- E. To his credit, Burney later changed his opinion completely.
- F. Unfortunately, Burney's opinion was shared by many influential people, including Emperor Joseph II, the son of Maria Theresa and the patron of Mozart. Emperor Joseph II opined that Haydn's music was nothing but "tricks and nonsense."
- G. This criticism reminds us that what is new and contemporary—in 1775 or today—is often beyond the understanding of its primary audience.
- H. Ultimately, this criticism made Haydn that much more appreciative of his boss and patron, Prince Nicholas Esterházy.
- I. Haydn received encouragement from his prince. He could experiment, make improvements, and take risks. He was "cut off from the world" and "forced to become original."

## Lecture Four

### Esterháza Continued—*Sturm und Drang* and Haydn in Love

**Scope:** Haydn's life at Prince Nicholas's court at Esterháza was exactly what he wanted: predictable and calm. His employer encouraged his musical development and he had excellent musicians to work with. His fame grew beyond the walls of Esterháza. In the 1770s, he absorbed the ideas of the new *Sturm und Drang* cultural movement, which imbued his music with a new expressivity and greater emotional range. Even though the *Sturm und Drang* trend did not last long, its influence on Haydn's music remained. Haydn became famous and wealthy and he fell in love with an Italian singer. He developed a close friendship of mutual admiration with Mozart. His music became the template by which we measure the Classical style, perfectly balancing head and heart, intellect and emotion. Melody, harmony, form, and expression are in perfect accord; emotion is restrained.

### Outline

- I. Haydn liked routine and predictability.
  - A. At Esterháza, he worked very hard and received security in return.
  - B. He was also exposed to all sorts of performing and fine arts through his employer's cultural interests.
  - C. He had some of the best musicians in Europe to work with.
  - D. He had time to develop his talent without the interference of everyday life and the negative criticism that is inevitable in a more "public" career.
  - E. He was not invisible to the outside musical world. In a *Vienna Diary* article dated October 18, 1766, he was described as "the darling of our nation." The article goes on to speak very appreciatively of his music.
- II. During the early 1770s, Haydn's music underwent a profound metamorphosis.

- A. He grew tired of the endless charm and lightness characteristic of his early music.
  1. He was thus susceptible to the new European artistic movement called *Sturm und Drang* (*Storm and Stress*).
  2. This pre-Romantic literary movement was bent on expressing greater personal feelings and emotions.
  3. Spearheaded by Rousseau in France and Goethe in Germany, the ideals of *Sturm und Drang* quickly passed to the other arts, including music.
  4. Starting in the mid-1770s, Haydn began to experiment with minor keys, abrupt changes of dynamics, and a greater degree of thematic contrast.
  5. By the early 1770s, Haydn's so-called *Sturm und Drang* works had attained an extraordinary expressivity.
- B. A good example of such music is the *Farewell* Symphony.
  1. Its key of F Sharp Minor tells us that this is not "easy listening" music. Note its dark, *angst*-laden mood. **Musical example:** Symphony No. 45 in F Sharp Minor (*Farewell*), (1772), Movement 1, Exposition and Beginning of Repeat.
  2. The second movement is a lyric *adagio*. Note that the violins are muted. Also note this is not sweet, lyric Classical-era music. It is something much deeper and more expressively profound. **Musical example:** Symphony No. 45 in F Sharp Minor (*Farewell*), Movement 2.
  3. The third movement minuet is in the key of F Sharp Major. The first few seconds seem to be a break from the almost unrelentingly dark and melancholy music of the first two movements. Don't bet on it! **Musical example:** Symphony No. 45 in F Sharp Minor (*Farewell*), Movement 3, Measures 1–3.
  4. Did you hear the element of minor tucked into what otherwise seemed to be a sweet major-mode minuet? **Musical example:** Symphony No. 45 in F Sharp Minor (*Farewell*), Movement 3, Measures 1–3 again.
  5. This sudden dissonance gives a very bad feeling. **Musical example:** Symphony No. 45 in F Sharp Minor (*Farewell*), Movement 3, Minuet.
  6. It is a powerful expressive statement that strikes to the heart of *Sturm und Drang*.

7. The fourth movement begins vigorously. **Musical example:** Symphony No. 45 in F Sharp Minor (*Farewell*), Movement 4, Opening.
8. By the conclusion of the movement, the orchestra has dwindled away to only two violins. In the original performance, Haydn and the concertmaster Tomasini remained on stage playing their muted violins in the nearly darkened great hall of Esterháza. **Musical example:** Symphony No. 45 in F Sharp Minor (*Farewell*), Movement 4, Final Violin Duet.
9. Finally, Haydn and Tomasini blew out their candles and left the darkened stage.
10. The prince and his entourage went wild with enthusiasm. The work remained a favorite with the prince for the rest of his life.

C. Haydn did not continue to write such explicitly expressionistic music as Symphony No. 45 for long.

1. The *Sturm und Drang* ran its course by 1774.
2. But Haydn's style had been forever transformed by it.

III. By the mid-1770s, Haydn was in his early to mid-forties—definitely a late bloomer.

A. By 1779, he had received a much better contract, giving him more freedom, allowing him to own the rights to his music and to accept commissions from the outside.

1. He became increasingly wealthy.
2. He fell in love with Luigia Polzelli, an Italian singer.
3. She gave birth to a son—most probably Haydn was the father.
4. Haydn was now completely estranged from his wife.

B. In 1781, Haydn met Mozart.

1. Despite the differences in their ages, personalities, and lifestyles, they became great friends.
2. They exerted considerable musical influence on each other.
3. Haydn's Six String Quartets, Op. 33, inspired Mozart to write six string quartets of his own, which he dedicated to his "good friend" Haydn.
4. Haydn was the one living composer that Mozart openly admired.

5. Mozart once deftly defended a Haydn string quartet against the criticism of Leopold Kozeluch, a piano teacher at the Viennese court.
6. Perhaps it was the sort of flippant humor displayed in Haydn's *The Bird* quartet that so irked Kozeluch and the small number of musical snobs who found Haydn's music too irreverent and lacking in "profundity."
7. This quartet was nicknamed *The Bird* during the 19<sup>th</sup> century because of the avian twittering of the first movement's opening theme. **Musical example:** String Quartet in C Major, Op. 33, No. 3 (*The Bird*), (1781), Movement 1, Exposition.
8. Haydn was unhappy when critically lambasted, which was typically because of his wit and whimsy.
9. Haydn believed Mozart was the greatest of all composers and was generous in his praise of him.

**IV.** Haydn's music is the template by which we measure and define the Classical style.

- A. Classicism means balance: perfect balance of melody, harmony, form, and expression.
- B. The Classical ideal was music possessing memorable, clear melodies; clear phrase structure and musical form (proportion); and emotional restraint (aesthetic purity).
- C. By the 1780s, no composer better exemplified or defined the Classical style than Haydn.
- D. His music represented the perfect blend of head and heart, intellect and emotion, good cheer and seriousness. His emotional range was never too extreme, and his pieces were never too short or too long.

## **Lecture Five**

### **The Classical String Quartet and the Classical Symphony**

**Scope:** Haydn's string quartets and symphonies are models of the Classical style. Haydn's twenty-five quartets written during the 1780s are as good as they get. More than any other composer, Haydn forged the notion of the string quartet as four individuals who collaborate to create a whole that is greater than its parts. The string quartet grew from the Italian trio sonata, the continuo part of which (usually played on a harpsichord) was replaced by the viola. Haydn's quartets exhibit two important features: independence of the four instrumental parts and thematic development. As the years passed at Esterháza, Haydn's fame grew throughout Europe and England. When his employer, Prince Nicholas Esterházy, died in 1790, he found himself free to leave Esterháza. He accepted the invitation of an English impresario, Salomon, to go to England, where his music was already worshipped.

### **Outline**

- I.** No instrumental genre better epitomizes Haydn's genius and the Classical style better than his string quartets. During the 1780s, Haydn wrote twenty-five string quartets.
  - A.** A string quartet consists of two violins, viola, and cello.
    - 1.** These instruments represent the soprano, alto, tenor, and bass of the ensemble.
    - 2.** More than any other composer, Haydn forged this notion of the string quartet as four individuals who collaborate to create a whole that is greater than its parts.
    - 3.** From the 1750s to the present day, the string quartet has been the most important genre of chamber music.
  - B.** The direct ancestor of the string quartet was the baroque-era trio sonata—a composition for four instruments: two soprano instruments, a bass instrument, and the ubiquitous (during the baroque) basso continuo instrument, typically a harpsichord.
    - 1.** The most common instrumentation for a trio sonata was two violins, cello, and harpsichord.



2. Archangelo Corelli's trio sonatas were the crowning achievement of Italian chamber music in the late 17<sup>th</sup> century.  
**Musical example:** Corelli's Trio Sonata Op. 3, No. 2, Movement 3.
- C. This kind of music was not considered relevant by the young Italian composers of the 1730s and 1740s, who sought to create a more lyric and "natural" music.
1. These composers took the trio sonata and eliminated the continuo part, replacing it with a single viola, an instrument capable of providing a supple, "natural," and wholly lyric inner voice part.
  2. The early string quartets they created placed an overwhelming emphasis on the first violin part.
  3. In the following example, note that the predictable harmonies played by the continuo are replaced by a viola melody.
  4. Note how much more rhythmically flexible and melodically lyric this music is in comparison with the Corelli trio sonata just heard.
  5. Be aware of how much more homogenous is the sound of this ensemble, featuring four instruments of the same family.
  6. Finally, be aware of the preeminent importance of the first violin and the accompanimental nature of the other three instruments. **Musical example:** Baldassare Galuppi's Concerto a Quattro in G Minor (ca. 1740), Movement 3.
- D. The true string quartet developed in southern Germany and Austria during the 1750s and 1760s.
1. There, the new, lyric, pre-Classical Italian style merged with the German predilection for formal organization and more independent part writing.
  2. Franz Xaver Richter did the most to forge the true four-voice string quartet before Haydn.
  3. In the following example, note the variety of textures in this music. Each instrument has something significant to contribute. Be aware also of the expressive flexibility of this movement. **Musical example:** Franz Xaver Richter's String Quartet in B Flat Major, Op. 5, No. 2, *Fugato presto*.

## II. Haydn's string quartets contain two important elements.

- A. They exhibit an unprecedented degree of voice independence.

- B. They demonstrate thematic development, in which themes are introduced, then fragmented, dissected, and reassembled in new and often startling ways. **Musical example:** String Quartet in C Major, Op. 33, No. 3 (*The Bird*), (1781), Movement 4.
  - 1. Note the Russian folksong tone of this finale; no doubt a musical tip of the hat to Grand Duke Paul of Russia, to whom the quartet was dedicated.
  - 2. Also note the moments of darkness, as well as brilliance, and the brilliant handling of the resources of the quartet.
- C. Another example of Haydn's wit occurs in the fourth and last movement of *The Joke* Quartet. **Musical example:** String Quartet Op. 33, No. 2 (*The Joke*), Movement 4, Theme.
- D. This tune returns a number of times, like a refrain. In fact, it just won't stop. The music tantalizes us. **Musical example:** String Quartet, Op. 33, No. 2, Movement 4, Conclusion.
- E. Haydn's string quartets became the standard by which all other Classical string quartets were, and are measured, in terms of:
  - 1. The independence of the instrumental voices;
  - 2. Thematic character;
  - 3. Harmonic usage;
  - 4. Phrase and form;
  - 5. Expressive content.
  - 6. Flexibility and range.

III. The symphonies that Haydn wrote in the 1780s—Nos. 73–92—did for the genre of the symphony what his string quartets of those same years did for the genre of the string quartet.

- A. They use the same technique of thematic development witnessed in his quartets and demonstrate the growing influence of Mozart.
- B. Haydn's Symphonies Nos. 82–87 are known as the *Paris* Symphonies, because they were commissioned by the directors of the *Concert de la Loge Olympique* in Paris.
- C. By the early 1780s, Haydn's music had gained wide popularity in Paris.
- D. Haydn's Symphony No. 87 represents the balance between the brilliant and serious. Its first movement begins with two orchestral crescendi. **Musical example:** Symphony No. 87 in A Major (1785), Movement 1, Opening.

1. As we listen to the entire opening, note the extraordinary wealth of melodic figuration and the important role played by the wind instruments—an acknowledgment of French taste, as well as an example of Mozart’s growing influence on Haydn.  
**Musical example:** Symphony No. 87 in A Major, Movement 1, Exposition.
2. The second movement is a glorious and lyric *adagio*. Again, note the important role played by solo wind instruments.  
**Musical example:** Symphony No. 87 in A Major, Movement 2, Opening.
3. The third movement is a minuet and trio. Note the quiet winds that alternate with the loud and magnificent opening material.  
**Musical example:** Symphony No. 87 in A Major, Movement 3, Minuet I.
4. The fourth movement is a superb *vivace*. Listen for the tremendous flexibility of tempo that Haydn calls for in this movement. Unlike so many last movements, this is not a rhythmic juggernaut that once started, does not stop so much as it is a seduction. **Musical example:** Symphony No. 87 in A Major, Movement 4, Exposition.

IV. The music-publishing business in Haydn’s day was a profitable but haphazard industry.

- A. The demand for music was staggering. It was the essential leisure time activity of the upper and middle classes.
  1. Music publishing was not regulated by copyright laws or international agreements.
  2. Haydn’s music was published all over Europe.
- B. Haydn’s music was worshipped in England.
  1. Starting in 1783, various English concert societies invited Haydn to England to conduct and compose there.
  2. He had to decline all such offers, because his employer would not grant him an extended leave of absence.

V. Haydn was fifty-eight years old in 1790, by which time the routine and isolation of Esterháza no longer held the same attraction for him.

- A. He wrote of his loneliness at Esterháza to his friend Marianne von Genzinger, wife of Peter von Genzinger, Prince Nicholas’s personal physician.

- B.** On September 28, 1790, Prince Nicholas Esterházy died.
1. He was succeeded by his son, Prince Anton, who did not care for music.
  2. Haydn was free to leave or stay at Esterháza, as he wished.
  3. He took an apartment in Vienna, where he received several offers of employment from the highest nobility.
  4. He accepted the invitation of Salomon, an English impresario, to go to London to live and work for a year or two.

## Lecture Six

### London—1790–92

**Scope:** Haydn went to London at the invitation of Johann Peter Salomon, a violinist and impresario, whose claim to fame was his success in bringing Haydn to his adoring English public. London was the biggest and richest city in Europe at that time. Haydn quickly became the toast of the town, kept busy both by composing for well-paid commissions and being wined and dined in a ceaseless social whirl. The symphonies he wrote for his London audiences are among his finest. He returned to Vienna in 1792, but his reception there was disappointingly low key. Moreover, he had lost his great friend Mozart and was soon to lose his old friend Marianne von Genzinger. It could not have been a worse time when the young Ludwig van Beethoven arrived to begin his lessons with Haydn.

### Outline

- I. Haydn and Johann Peter Salomon departed for London on December 15, 1790.
  - A. Haydn bade farewell to his friends, including Mozart whom he would never see again. (Mozart was to die in less than a year.)
  - B. Salomon was a German-born violinist turned impresario.
    1. He was in Cologne when he heard of the death of Prince Nicholas Esterházy.
    2. He wasted not a single moment in traveling to Vienna to snatch up Haydn.
    3. Salomon is buried in Westminster Abbey, where his tomb is inscribed: “He brought Haydn to England in 1791 and 1794.”
  - C. London was the biggest and richest city in Europe at that time.
    1. Everybody seemed to love Haydn, who was beset by visitors from the very start.
    2. He was wined and dined almost ceaselessly.
    3. He met the Prince of Wales at a ball. He was impressed by the prince and with the prince’s punch, writing the recipe in his diary.

4. His first big concert took place on March 11, 1791, at the famous Hanover Square rooms.
5. The high point of the concert was Haydn's Symphony No. 92 in G Major, written two years earlier, but not yet heard in England. **Musical example:** Symphony No. 92 (1789), Movement 1, Introduction and Exposition.
6. The second, slow movement was so rapturously received it had to be repeated. **Musical example:** Symphony No. 92, Movement 2, Opening.
7. In a letter to Luigia Polzelli, Haydn reported that repeating a movement had never happened before in London.
8. The finale is brilliant. **Musical example:** Symphony No. 92, Movement 4, Conclusion.

**D.** Haydn's self-confidence shot through the roof.

1. He composed twelve so-called *London* Symphonies for his first and second visits to London.
2. In July 1791, he received an honorary doctorate from Oxford University.
3. He was moved by a performance of Handel's *Messiah*. **Musical example:** Handel's *Messiah*, Halleluja Chorus.
4. He was spoiled by some of the richest and most beautiful women in England, including Rebecca Schroter, with whom he had an affair.
5. He had the vigor of a man half his age.
6. Among the symphonies he wrote at this time was the *Surprise* Symphony. **Musical example:** Symphony No. 94 in G Major (*Surprise*), (1792), Movement 2.

**II.** In June 1792, he returned to the mainland to attend the coronation of Emperor Francis II.

**A.** Haydn's return was not celebrated.

1. He was prostrate with grief at Mozart's death.
2. Six months after his return to Vienna, his old friend Marianne von Genzinger died at the age of forty-three.
3. Haydn had lost the two people who loved and understood him best.
4. A degree of sarcasm, even bitterness, began to creep into his correspondence.

- B.** At this point in Haydn's life, he began the task of finishing the musical education of that difficult and headstrong young composer from Bonn, Ludwig van Beethoven.

## Lecture Seven

### Beethoven, London Again, and Breakthrough

**Scope:** Beethoven's composition lessons with Haydn were a disaster. Beethoven had no respect for authority of any kind. His discourteous and even duplicitous behavior toward Haydn ultimately caused Haydn to break off their relationship, although Haydn would later forgive the young and rebellious Beethoven. Haydn made a second visit to London in 1794, where he was as enthusiastically received as the first time. His twelve *London* Symphonies, written during both visits, are the crowning achievements of his symphonic output. After his return to Austria, he wrote a series of masses for his new employer, Prince Nicholas II. His oratorio, *The Creation*, based on the model of Handel's *Messiah*, is the capstone of Haydn's career.

### Outline

- I. Haydn had problems with Beethoven from the very beginning.
  - A. Beethoven had no respect for authority; he hated his own father with a pathological vehemence. He saw Haydn as an authority figure—someone to rebel against.
  - B. Haydn had neither the patience nor the energy to give the sort of lessons that Beethoven claimed he wanted.
  - C. Beethoven secretly got another teacher, named Johann Schenk, to finish the assignments Haydn gave him, then passed them off to Haydn as his own.
  - D. Beethoven received a stipend that required him to study with Haydn in Vienna.
    1. In 1793, Haydn wrote to Beethoven's patron, the archbishop and elector of Cologne, sending him some of Beethoven's music and asking him to increase Beethoven's stipend, which he believed to be inadequate.
    2. The elector replied that the music Haydn sent him had been written by Beethoven *before* he went to Vienna. The elector also explained that Beethoven was receiving his salary, in addition to the stipend.



3. Beethoven had put Haydn in a terrible position. It looked to the elector as if Haydn had conspired with Beethoven to have his stipend increased.
  4. It also appeared that Haydn hadn't a clue as to what Beethoven was doing with his compositional time.
- E. Beethoven's so-called lessons with Haydn came to an abrupt end.
- F. Later, Haydn forgave Beethoven, and Beethoven dedicated his first three Piano Sonatas, Op. 2, to Haydn.

## II. Disillusioned and lonely, Haydn decided to return to London in January 1794.

- A. We know less about Haydn's second visit to London, because after the death of his friend Marianne von Genzinger, there was no one in Vienna to whom he cared to write.
1. Haydn did keep a diary, however.
  2. His reception in London was as rapturous as the first time.
  3. The twelve *London* or *Salomon* Symphonies, composed for performance in London, together with Symphony No. 92 of 1789, represent the climax of Haydn's symphonic output.  
**Musical example:** Symphony No. 104 in D Major (1795), Movement 2, Opening.
  4. The last six symphonies, Nos. 99–104, are generally considered the culmination of the 18<sup>th</sup>-century symphonic literature, as well as bona fide precursors to Beethoven and the 19<sup>th</sup>-century symphony.
- B. It seems that Haydn resumed his affair with Rebecca Schroter.
1. He dedicated three of his finest piano trios to her.
  2. Some have suggested that the resemblance between the second movement of the F Sharp Minor Trio (No. 26) and the second movement of Haydn's Symphony No. 102 was in response to Rebecca's love for the slow movement of Symphony No. 102. **First musical example:** Symphony No. 102 in B Flat Major, Movement 2, Opening; **Second musical example:** Piano Trio in F Sharp Minor, Movement 2, Opening.
- C. Perhaps the climax of Haydn's second London visit was his introduction to King George III.
1. He became a frequent guest at Buckingham Palace.

2. The queen gave him a gift of a Handel manuscript.
3. The king and queen personally requested that Haydn remain in England permanently.
4. Haydn refused. He was tired of the constant pressure to compose and was beginning to feel his age.

### III. Haydn returned to Austria in August 1795.

- A. While he had been away, Prince Anton Esterházy had died and was succeeded by Prince Nicholas II, who, like his namesake, was a lover of music.
  1. Prince Nicholas requested that Haydn reconstitute the Esterháza orchestra.
  2. However, Prince Nicholas preferred old-style church music.
  3. While he did not like Haydn's music, it served his vanity to have the world-famous Haydn at his court.
  4. Haydn composed six new masses for the prince between 1796 and 1802.
  5. Among the most famous of these masses is the *Missa in tempore belli* (*Mass in Time of War*), also known as the *Drum-roll* or *Kettledrum* Mass, because at the time Haydn wrote it—1796—Napoleon was marching on Vienna.
  6. Note how the use of trumpets and drums in the *Agnus dei* creates a martial atmosphere that stands in direct and striking contrast to the message of the text. **Musical example:** *Drum-roll* Mass (*Paukenmesse*), *Agnus dei*.
  7. These late Haydn masses are, in reality, a continuation of Haydn's symphonic composition.
  8. The influence of Mozart's operas and religious music is also apparent in the use of the voice, the nature of the vocal melodies, and the use of the chorus and soloists.
- B. With 104 symphonies and 68 string quartets to his name, not to mention operas, trios, piano sonatas, concerti, and countless other works, Haydn felt he had done everything he could with instrumental genres.
  1. He wanted the challenge of conquering a new genre of music.
  2. Inspired by performances of George Frederick Handel's oratorios that he had heard at Westminster Abbey in London, Haydn decided to compose an oratorio based on the model and magnitude of Handel's English-language oratorios.

- C. An oratorio takes its name from small, sacred musical dramas given in oratories in Italy.
1. These “religious musicals” increasingly took on the dramaturgical techniques of the opera house—arias, recitatives, and so forth.
  2. During Lent, opera theaters in Catholic Europe were closed.
  3. However, oratorios—dramas based on religious subjects but performed as concert works without staging or costumes—were permitted during Lent.
  4. Thus, oratorios provided the necessary opera “fix” during the operatic “abstinence” of Lent.
  5. By the mid-1730s in England, the English taste for Italian operas was diminishing.
  6. Handel hit on the idea of adapting the Italian oratorio to his increasingly middle-class audience, who loved epic and magnificent entertainments and knew the Bible backwards.
  7. Some of Handel’s oratorios did not follow the Italian model (essentially an opera on a religious subject). Such oratorios relied heavily on the chorus and on direct, hymn-like music, instead of the florid vocal style of the Italian baroque opera. Among such oratorios is *Messiah*.
- D. Haydn chose the biblical story of the creation as the subject of his *Messiah*-style oratorio.
1. The oratorio’s libretto was a translation by Baron von Swieten of an English libretto based on Milton’s *Paradise Lost* and originally prepared for Handel.
  2. Von Swieten was a champion of the music of Johann Sebastian Bach, George Frederick Handel, and Ludwig van Beethoven. He also introduced Mozart to the music of Bach.
  3. Haydn stated that when he worked on his *Creation*, he felt uplifted and very close to his God.
  4. *The Creation* was to Haydn what the B Minor Mass was to Bach and what the Ninth Symphony was to Beethoven—the capstone of his career. **Musical example:** *The Creation*, Opening (*Representation of Chaos*).
  5. For Haydn, chaos is a place without tonal gravity, without embellishment.

## Lecture Eight

### *The Creation, The Seasons, and the End*

**Scope:** The capstone of Haydn's career was his oratorio *The Creation*, a work that captures the essence of Haydn—his naiveté, wonder, joy in the world of the senses, gentle humor, nobility of expression, and genuine religious fervor. As he entered the last years of his life, Haydn's health began to fail, but he still kept a strict daily routine. He lived a contented life in his house in the Viennese suburbs, continuing to receive a steady stream of medals, awards, and honors. After *The Creation*, Haydn wrote *The Seasons*, his last major work. Like *The Creation*, *The Seasons* was also an extraordinary success. In March 1808, a performance of *The Creation* was given to a distinguished audience in honor of Haydn's seventy-sixth birthday. Haydn died a little over a year later.

### Outline

- I. *The Creation* was premiered in April 1798.
  - A. One of the most compelling dramatic moments in the entire repertoire comes in the opening passage for chorus. **Musical example:** *The Creation*, Opening Recitative and Chorus ("Let There Be Light!").
  - B. The premiere was a glittering, private affair at the palace of Prince Schwarzenberg. The audience represented the highest nobility of Austria, Poland, and England.
  - C. As the listeners left the palace, their ears would have been ringing with the final celebratory chorus. This chorus concludes with a massive double fugue written for chorus, soloists, and an expanded orchestra. **Musical example:** *The Creation*, No. 34, Finale for Chorus and Soloists.
  - D. *The Creation* is in three large parts, the second of which contains a majestic, extraordinarily free-form recitative and aria. **Musical example:** *The Creation*, No. 24, Aria ("With Dignity and Nobility"), Opening.

- E. *The Creation* was a huge success and performances were quickly given throughout Europe.
    - 1. Even at this point in his career, Haydn was still humble and apologetic for any flaws *The Creation* might contain!
    - 2. *The Creation* is fully expressive of Haydn's personality in its wonder and naiveté, joy in the world of the senses, gentle humor, nobility of expression, and genuine religious fervor.
- II. In addition to the composition of *The Creation*, the years 1796–97 saw the composition of several other works.
- A. These include two masses, the Trumpet Concerto, a vocal arrangement of *The Seven Last Words*, three trios for piano, six string quartets, Op. 76, and the Austrian National Anthem, which Haydn used as the second movement theme in String Quartet, Op. 76, No. 3.
  - B. **Musical examples:** Trumpet Concerto, Movement 3; String Quartet, Op. 76, No. 3, Movement 2, Theme.
  - C. Sadly, the magnificent tune from the second movement of the String Quartet, Op. 76, No. 3, is still associated for many people with Hitler's Third Reich—a connection that would have horrified Haydn.
- III. In the last years of his life, Haydn still lived according to a strict routine, his days beginning at 6:30 a.m. and finishing at 11:30 p.m. or even later.
- A. He lived quite contentedly in his own little house in Vienna.
    - 1. His wife was almost never at home, spending most of her time treating her severe rheumatism at the spa town of Baden.
    - 2. She died on March 20, 1800.
    - 3. Luigia Polzelli reminded Haydn of some long-past promise to marry her if and when his wife predeceased him, but Haydn had no desire to remarry.
    - 4. She convinced him not to marry anyone other than her and to leave her a pension after his death.
    - 5. Luigia herself, however, promptly married an Italian singer.
  - B. Haydn began another compositional project, which would be his last.
    - 1. Baron von Swieten, eager to collaborate with Haydn again after the incredible success of *The Creation*, had translated

James Thomson's epic poem *The Seasons* and turned it into an oratorio libretto.

2. *The Seasons*, premiered on April 24, 1801, was a triumph.
3. One of the most moving moments of this masterpiece occurs near the very end. **Musical example:** *The Seasons*, No. 38 ("Tis Done"), Opening.
4. For Haydn, this aria was almost certainly a contemplation of his own life and encroaching old age.

IV. After completing *The Seasons*, Haydn had a relapse of the rheumatic fever that had afflicted him in April 1800.

- A. In May 1801, Haydn began to write out his will.
  1. Haydn's will is extraordinary for its generosity of spirit.
  2. He did his best to remember everybody, from blacksmith, to valet, to immediate relatives. (Every year he had organized a family reunion at which he would give relatives monetary gifts.)
- B. Haydn retired permanently from the Esterháza court in 1802 and stopped composing after 1803.
  1. His last years were marred by increasingly bad health.
  2. By the age of seventy-three, he was an invalid.
  3. He had the pleasure of knowing that he was not forgotten. From every corner of Europe, medals, awards, and honors poured into his house in the Viennese suburbs.
- C. The last great moment of his public life occurred on March 27, 1808, at a performance of *The Creation* in honor of his seventy-sixth birthday.
  1. Haydn rode to the performance in Prince Esterházy's own carriage.
  2. He was carried into the concert hall in an armchair.
  3. The distinguished audience included the composers Beethoven, Salieri (who was the conductor), and Hummel.
  4. Haydn was greeted with a spontaneous chorus of "Long Live Haydn!" and seated next to the highest aristocracy.
  5. When Princess Esterházy saw him shiver, she put her shawl around him and was followed in this gesture by other ladies.
  6. When the chorus sang the words *Let there be light*, Haydn raised his arms skyward. **Musical example:** *The Creation*, "Let There Be Light."

- V.** Haydn died serenely on May 31, 1809, and was buried in Vienna.
- A.** In a bizarre posthumous episode, when his body was exhumed in 1820, to be transferred to the Esterházy estate at Eisenstadt, the head was discovered missing.
  - B.** Prince Esterházy offered a reward for the return of the skull.
  - C.** A skull was duly delivered, but Esterházy withheld the reward. As it turned out, the skull was not Haydn's.
  - D.** Haydn's real skull was not reunited with his body until 1954, and his remains now rest in Eisenstadt.

## Vocal Texts

### Haydn: *Paukenmess (Drum-roll Mass)* “Agnus dei”

Lamb of God, who takest away the sins of the world,  
Have mercy on us. Lamb of God,  
Who takest away the sins of the world,  
Have mercy on us. Lamb of God,  
Who takest away the sins of the world:  
Give us peace.

### Haydn: *The Creation* Recitative and Chorus—“Let There Be Light!”

#### Recitative

##### Raphael

In the beginning God created the heaven and the earth.  
And the earth was without form and void.  
And darkness was upon the face of the deep.

##### Chorus

And the spirit of God moved upon the face of the waters.  
And God said, Let there be light. And there was light.

##### Uriel

And God saw the light, that it was good.  
And God divided the light from the darkness.

### Haydn: *The Creation* Finale for Chorus and Soloists (No. 34)

Let every voice sing unto the Lord!  
Thank him for all his works!  
To the glory of his name let song with song compete!  
The glory of the Lord shall endure forever.  
Amen! Amen!



**Haydn: *The Creation*  
Aria (No. 24)**

**Uriel**

With dignity and nobility invested,  
With beauty, strength and courage endowed,  
Erect before heaven stands a Man, the Lord and King of all nature.  
The broad and lofty brow bespeaks the power of intellect,  
And from the clear, bright glance  
The spirit shines forth, the breath of the Creator and his image.  
To his bosom clings for him and from him formed,  
His lovely, gracious wife. In happy innocence she smiles,  
O image of delightful spring! And in her smile are love, joy and delight.

**Haydn: *The Seasons*  
Part 4 (“Winter”)  
Aria No. 38**

**Simon**

‘Tis done! Dread winter spreads his latest glooms,  
And reigns tremendous o’er the conquer’ year.  
How dead the vegetable kingdom lies!  
How dumb the tuneful! Horror wide extends  
His desolate domain. Behold, fond man!  
See here thy pictur’d life – Pass some few years,  
Thy flowering Spring – thy Summer’s ardent strength,  
Thy sober Autumn fading into age –  
And pale concluding winter comes at last,  
And shuts the scene. Ah! whither now are fled  
Those dreams of greatness? Those unsolid hopes  
Of happiness? Those longings after fame?  
Those restless cares? Those busy bustling days?  
Those gay spent festive nights? Those veering thoughts  
Lost between good and all, that shar’d thy life?  
All now are vanish’d! Virtue sole-survives,  
Immortal, never-failing friend of man,  
His guide to happiness on high.

## Timeline

1732 .....	Born in Rohrau, Austria, March 13.
1740 .....	Enters St. Stephen's choir school, Vienna.
1749 .....	Leaves St. Stephen's.
1754 .....	Lessons with Niccolo Porpora.
1756 .....	Mozart is born in Salzburg, Austria.
1759 .....	Appointed music director to Count Morzin; First Symphony.
1760 .....	Marries Maria Anna Keller.
1761 .....	Enters service of Prince Paul Anton Esterházy.
1781 .....	Russian String Quartets, Op. 33.
1789 .....	Symphony No. 92.
1790 .....	Prince Nicholas Esterházy dies.
1790–91 .....	Takes a leave of absence from the employ of the Esterházys; visits London.
1791–92 .....	First six of the twelve London Symphonies; awarded an honorary doctorate by Oxford University.
1792 .....	Returns to Vienna.
1794–95 .....	Pays a second visit to London; writes last six London Symphonies.
1798 .....	First performances of The Creation.
1801 .....	First performance of The Seasons.
1809 .....	Dies in Vienna, May 31.

## Glossary

**Baroque:** In music history, the period from about 1600 to 1750, divisible into three parts: early baroque (1600–50), mid-baroque (1650–1700), and high baroque (1700–50). Music of the high baroque is characterized by emotional exuberance tempered by intellectual control—very elaborate melodies controlled by harmonies that change in an orderly, predictable manner.

**cadenza:** Virtuoso music designed to show off a singer's or instrumental soloist's technical ability.

**Classical musical style:** Designation given to works of the later 18<sup>th</sup> century, characterized by clear melodic lines, balanced form, and emotional restraint. The style is brilliantly exemplified by the music of Franz Joseph Haydn.

**concerto:** Musical composition for orchestra and soloist(s), typically in three movements.

**consonance:** Two or more notes sounded together that do not require resolution.

**continuo:** Abbreviation for *basso continuo*, the Italian term for the keyboard part in most baroque music that provides harmonic and rhythmic support, usually reinforced with a bass instrument such as a cello or viola da gamba.

**crescendo:** Gradually increasing in volume.

**dissonance:** Two or more notes sounded together that require resolution.

**double fugue:** Complex fugue with two separate subjects, or themes.

**Enlightenment:** 18<sup>th</sup>-century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and that all men are born equal.

**exposition:** Opening section of a fugue or sonata-form movement in which the main theme(s) are introduced.

**fugue:** Important baroque musical procedure, in which a theme (or subject) is developed by means of various contrapuntal techniques.

**Hob. (Hoboken):** Hob. numbers are catalog identifications given to works by Haydn. Anthony van Hoboken (1887–1983) was a Dutch musicologist who catalogued Haydn’s works in two volumes.

**Holy Roman Empire:** “New Roman Empire” based on Christianity, proclaimed in 962 C.E. and ultimately accepted only in Germania. By 1400, it was a loose confederation of princely, ecclesiastical, and free imperial states. It was ruled by the Habsburg dynasty from the mid-15<sup>th</sup> century until the early 19<sup>th</sup> century.

**K. numbers:** Koechel numbers, named after Ludwig von Koechel (1800–77), who catalogued Mozart’s works.

**Mannheim School:** Important group of German composers of the mid-18<sup>th</sup> century, centered at Mannheim and associated with the orchestra of Elector Karl Theodor. Johann Stamitz (1717–57) developed the orchestra’s distinctive pre-Classical style, which included abandoning baroque contrapuntal techniques in favor of a homophonic style and creating novel dynamic devices, such as the famous *Mannheim* crescendo.

**minuet:** 17<sup>th</sup>- and 18<sup>th</sup>-century dance, graceful and dignified in moderately slow three-quarter time.

**minuet and trio:** Form of a movement (usually the third) in a Classical symphony. The movement is in ternary form (ABA), with the first minuet repeated after the trio and each section itself repeated.

**movement:** Independent, self-standing piece of music within a larger work.

**musical form:** Overall formulaic structure of a composition, such as sonata form; also the smaller divisions of the overall structure, such as the development section.

**overture:** Music that precedes an opera or play, often performed as an independent concert piece.

**pedal note:** Pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

**recitative:** Operatic convention in which the lines are half sung, half spoken.

**Requiem:** Mass for the dead, traditionally in nine specific sections.

**rococo:** Light, decorative, pre-Classical style characterized by lyric, relatively simple melodies and expressive restraint.

**rondo:** Musical procedure in which a single theme alternates with various contrasting episodes.

**singspiel:** German-language musical comedy—usually romantic or farcical in nature—with spoken dialogue; popular in the 18<sup>th</sup> century.

**sonata:** Piece of music typically in three or four movements, composed for a piano (piano sonata) or a piano plus one instrument (violin sonata, for example).

**sonata form:** Structural formula characterized by thematic development; usually used for the first movement of a sonata, symphony, or concerto.

**string quartet:** (1) Ensemble of four stringed instruments: two violins, viola, and cello; (2) composition for such an ensemble.

***Sturm und Drang (Storm and Stress):*** Pre-Romantic artistic movement bent on expressing great personal feelings and emotions.

**symphony:** Large-scale instrumental composition for orchestra, containing several movements. The Viennese Classical symphony typically had four such movements.

**trio:** (1) Ensemble of three instruments; (2) composition for three instruments; (3) type of minuet, frequently rustic in nature and paired with a traditional minuet to form a movement in a Classical-era symphony.

**voice:** Range or register, commonly used to refer to the four melodic ranges: soprano, alto, tenor, and bass.

## Biographical Notes

**Esterházy.** Oldest and wealthiest of 18<sup>th</sup>-century Hungarian nobility, the Esterházy family members were loyal supporters of the House of Habsburg, with a long-established record as patrons of the arts, especially of music. Prince Paul (1635–1713) was the first member of the Esterházy family to be raised to the rank of Prince of the Holy Roman Empire. Haydn's first employer was Prince Paul Anton Esterházy (1711–62), who played violin and cello and possessed a keen appreciation of good musicians. Prince Paul was succeeded by Prince Nicholas ("The Magnificent"), also a great lover of music. Prince Nicholas (1714–90) built one of the great architectural wonders of the 18<sup>th</sup> century, the palace at Esterháza, inspired by the palace of Versailles. Haydn's third and fourth Esterházy employers were Prince Anton, who had little interest in music, and Prince Nicholas II, whose musical interests were concentrated on church music.

**Franck, Johann Mathias.** Haydn's first teacher and a cousin of Haydn's father, Franck was the school principal, teacher, choirmaster, and organist at the church of St. Philip and St. James in Hainburg, Austria.

**Genzinger, Marianne von** (1755–93). Singer, pianist, and close friend of Haydn. Marianne was married to Peter von Genzinger, personal physician to Prince Esterházy. Haydn's letters to Marianne over the years—preserved in the National Library in Vienna—are of unique importance to students of Haydn's personality and life.

**Morzin, Count Ferdinand Maximilian Franz von** (1693–1763). Haydn's first significant employer, with estates in Vienna and Bohemia, owned an orchestra of sixteen musicians. Haydn was music director and court composer to the count from 1758–61. Haydn wrote his first symphony for the count. A member of the audience at the symphony's premiere was Prince Paul Anton Esterházy, whose favorable impression of the work led to his hiring of Haydn in 1761.

**Polzelli, Luigia.** Italian mezzo-soprano, married to the violinist Antonio Polzelli. Both musicians were employed at the court of Prince Nicholas Esterházy. Haydn and Luigia, twenty-eight years younger than Haydn, became lovers. Haydn wrote music for Luigia that accommodated and made the most of her small voice.

**Porpora, Nicola** (1686–1768). Italian opera composer and singing teacher, Porpora taught composition to Haydn in return for Haydn's services as accompanist and valet.

**Reutter, Georg** (1708–72). Austrian organist, composer, and music director of St. Stephen's Cathedral in Vienna, Reutter recruited Haydn as a choirboy at St. Stephen's in 1740. Although Reutter composed prolifically, his music is little known today.

**Salomon, Johann Peter** (1745–1815). German violinist, composer, and impresario, Salomon settled in London in 1781 and began promoting concerts in 1783. He was a founder of the Philharmonic Society in London in 1813. He is remembered primarily for bringing Haydn to London in 1791 and 1794.

**Swieten, Baron Gottfried van** (1733–1803). Dutch-born Austrian diplomat, music patron, librettist, and composer, van Swieten was a significant champion of the music of J. S. Bach, C. P. E. Bach, George Frederick Handel, Franz Joseph Haydn, and Ludwig van Beethoven. He wrote the libretti for Haydn's oratorios *The Creation* and *The Seasons*. Beethoven dedicated his First Symphony to van Swieten.

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